DOCUMENT RESUME

ED 449 899 PS 029 193

AUTHOR Nikoltsos, Catherine
TITLE Researching Children's Art: Systematic Observations of the Artistic Skills of Young Children.
PUB DATE 2001-00-00
NOTE 25p.
PUB TYPE Information Analyses (070)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Art Education; *Childrens Art; *Observation; Qualitative Research; *Research Methodology; *Teacher Researchers; Teacher Role; Theories; Young Children

ABSTRACT

This paper discusses research methods used to examine children's art. The first part of the paper presents information on four theoretical approaches to the examination of children's art and discusses the teacher's role within that approach: (1) psychological approach, using art to discover the child's inner conflicts; (2) behavioral psychological approach, using art to examine the child's thinking processes; (3) developmental arts approach, comparing the child's visual expression to what is expected at a particular age level; and (4) artistic/aesthetic view, helping children develop a basic vocabulary for the visual language of expression. The second part of the paper examines the methods used for conducting research on children's art, noting that art and creativity must not be excluded from scientific research. This part describes the observational research into the creative process as carried out by Project Zero at Harvard University and provides a rationale for using qualitative research methods. The third part of the paper identifies three observational techniques that can be used by educator-researchers: (1) direct observation; (2) participant observation; and (3) indirect observation. The paper notes the need for an ethnographic, holistic, and natural on-site approach when researching children's art activities. The paper concludes by asserting that better conceptualizations of human thought, feeling, and creativity will likely contribute to more effective visual arts education programs. (Contains 69 references.) (KB)

Reproductions supplied by EDRS are the best that can be made
from the original document.

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ED 449 899

RESEARCHING CHILDREN'S ART :

Systematic observations of the artistic skills of young children

Dr. Catherine Nikoltsos
Assistant Professor of Visual Arts
Department of Early Childhood Education
(School of Preschool Education Sciences)
Aristotle University of Thessaloniki
54006 Thessaloniki, GREECE
Tel : +031 995035
+031 304639
FAX : +031 995042

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY
Catherine Nikoltsos
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

PS 029193

BEST COPY AVAILABLE

RESEARCHING CHILDREN'S ART :

Systematic observations of the artistic skills of young children

Introduction

The problems that one encounters when trying to understand and promote research in the realm of education are often difficult. But in the realm of art education, and specifically in the area of young children's art, the problems of research are even more difficult and complex (Eisner, 1972, 14). Afterall, the scientific study of human experience, human behavior and creativity in art is relatively new (Nikoltsos, 1993, 125). Research in artistic learning, artistic skills, and the aesthetic experience are among the most sophisticated aspects of human action and feeling (Eisner, 1981, 5, Gadner ; 1988b, 102, Arnheim, 1989).

Art education has not had a history of research as have had the other "hard" sciences. Research in human artistic creativity is basically opposed to the very process it seeks to understand ; it seems creativity develops best when protected by a cloak of mystery. To throw a spotlight on it, to show every crack and detail, say some, is to rob creativity and the artistic experience of its power (Winner, 1982, 49). Those who do research in art education also claim that most scientific research tools "miss the mark" (Eisner, 1981, 5, Dorn, 1999, 256-257).

Art operates in the realm of human experience and imagination, if one wants to understand artistic development and children's art, one must use art and artistically relevant modes of inquiry. When researching children's art a bit of imagination and creativity is necessary along with systematic methods (Frangos, 1994a, 31).

Ways of looking at children's art

Through research, we discover that there are several ways to look at children's art : their drawings, paintings and constructions. Most adults see children's art as interesting, exciting and colorful examples of self-expression. Since the age of abstract art, and the appreciation of the fundamental elements of art : line, shape, color, etc., children's art has been raised to the level of a Fine Art (Gardner, 1980, Arnheim, 1989, Rubin, 1997).

Adults look at children's art with a certain amount of envy. This is because of the freedom and the spontaneity that is apparent when children are drawing and painting (Winner, 1982, 144). It was Picasso, who admiring young children's art, said "Once I drew like Raphael, but it has taken me a whole lifetime to draw like children" (Ashton, 1972, 104).

Professionals in the field of art and those in the field of psychology look at art from different points of view (Rubin, Irwin and Bernstein, 1975, 60). A parent, a teacher, an artist and a

clinical psychologist will all see different things, view different aspects, in a child's drawing (Armstrong and Armstrong, 1975). What may seem wonderful and creative to one, may seem a symptom of behavior to another, and even a failure to yet another (Mooney, 1954, Rowen, 1973).

To be more specific, let's look at four ways in which we can view children's art :

1) One method of looking at children's art is through the psychological approach (Dalley, 1998, 17, Milner, 1998). For this view, the observer should have a background in clinical psychology (Harris, 1963).

In this situation, the drawing or painting of the child is analyzed as to what is important to the child and how each line or space is related to the whole picture. The psychoanalyst, for example, places great importance on the child's drawing of the human figure : how the arms and hands are drawn, the size of the body, the facial expression, etc. (Matthews, 1997, 58, Cox, 1993, Willats, 1992, 692).

The art of the child becomes a means of discovering the internal conflicts and the disturbing influences of the child's development (Winner, 1982, Gardner, 1980, Rubin, 1997). In this situation, the drawing and painting activity is considered therapeutic. The child can paint freely all the events and problems that bother him or her, thus the painting or drawing serves as a catharsis. Also, the end product becomes important

because it is a record of the progress of the child to a healthy personality (Halliday, 1998, 188).

2) Another view of children's art is exemplified by the behavioral psychologists. Here the emphasis is more about the activities of the child that reinforce or shape the child's behavior. This research by the behavioral psychologist doesn't identify easily with the research of aesthetic education or pedagology because "psychology studies behavior, while pedagology studies alternative behavior" (Frangos, 1983, 148). As the environment is considered important for the child, the child will change and reflect the experiences which he or she has as the environment or situations change (Mac Ray, 1996).

Thus the child's drawings will change and reflect his or her thinking processes. It is necessary in this situation to determine what is important for the child to learn and then set up the conditions so that learning can take place (Perkins, 1992, Case, 1998, 95). There is usually a pre-established criterion, the goal of the art activity is clear to the teacher, but usually the child has no voice in setting these goals. When looking at the child's art work, we become interested to see if the adult goals have been met successfully, but the meaning of the child's expression becomes lost (Lowenfeld and Brittan, 1975, 25).

In the classroom environment, for example, it is the teacher who is asking if there is evidence that he or she has been successful in his or he teaching methods (Armstrong and

Armstrong, 1975): did all the children color the apple red and without going out of the outline, for example. And the behavorial psychologist is busy looking for changes in attitude or behavior of the child. "What nonsense", says Lowenfeld, (1975), "every child creates with enthusiasm and truthfulness". Perhaps we should look for nothing less. A preschooler draws with freedom and self-determination, with all the abilities and skills that he or she has. It is not until the child has been in the educational system for a number of years that he or she loses this freedom. In later years, the child will not lack any artistic skills, but will lack his or her desire and enthusiasm to paint or draw directly, freely, and confidently.

3) A third way of looking at children's drawings is the developmental arts approach. This usually means comparing the child's visual expression to what is expected of him or her at a particular age level. It is assumed that each stage of development follows the proceeding one in a logical sequence, and one should not move on to the next stage without completing the previous one (Hohmann and Weikart, 1995). Also, there is the concept that the child will not change or advance until he or she is ready, be ti within the "zone of proximal development" (Vygotsky, 1978). The teacher may feel that the best thing to do is to stay out of the way and allow the child to draw or paint completely "on-his-own". However, all children do not arrive at the same "critical period" of

advancement (Gardner, 1988a, Zafranas and Katsiou - Zafrana, 1989) ; nor at the same concept of their environment at the same time when they have "windows of opportunity" for development and learning (Zafrana, et. all., 2000, 436). There has to be a balance, then, between the amount of freedom given to the child to paint and express himself, or herself, artistically, along with a program of art activities that will encourage advancement of artistic skills and creativity (Viggopoulos,1983, Nikoltsos, 1987, 40).

4) The fourth approach to looking at children's art is through the eyes of the artist-teacher, or the teacher of art who may not necessarily be a practicing artist. One could call this the artistic or aesthetic view of children's art. The basic concern for such a teacher is to find ways to help the child develop a basic "vocabulary" for the visual language of expression (Kozakou-Tsiara, 1988, Winner, et. al., 1981, Arnheim, 1990). The role of the teacher is to provide the materials and the motivation that will help develop the artistic skills of the child. The "product" in this case, the actual drawing or painting, is not of such importance as the art process of creating (Nikoltsos, 1998, 161). The teacher is aware of the creative activity that is going on during the art lesson and is not so interested in "grading" the final picture of sculpture, etc.

Of the four approaches to children's art that we have presented, not one of them should be considered "more correct"

or a "mistake". The educational background and the artistic experience background and the artistic experience of the adult usually will direct the adult individual to the specific approach that will be taken when viewing, evaluating and researching children's art. What we should not forget, however, is that we can best appreciate and understand children's artistic creativity when we best understand the children themselves (Fernald, 1987, 312, Boden, 1990). And we must keep in mind that the creative artistic work of children not only differ from one developmental stage to another, but they also differ form one individual child to another. We should try to see the child's picture or art work as a part of his or her life, more holistically, more global (Miller, 1993, Pérez de Cuéllar, 1996, Richards, 1980).

An experience that is meaningful to a child of 5 years 4 months may be meaningless to a child of 3 years 6 months, for example. Thus, it is not the content that becomes the important consideration in children's drawings, but the way in which the young children portray this content (Mazaraki, 1987, Meredieu, 1981, Kellogg, 1969, Goodnow, 1988). The child will draw and paint as the child is himself or herself. The thoughts of the child, his or her desires and wishes, his or her feelings, the various experiences the child has had, his or her fantasies, will all be used in the drawings and paintings. The child will play with colors and shapes with a sense of discovery and

experimentation. For the child, the value is in the artistic experience, the creative endeavors, and not necessarily, the final product (Perkins, 1992, Bruner, 1996).

The way in which we view the artistic endeavors of the young child (the drawings, paintings, crafts and constructions, etc) is basically through the eyes of an adult. Thus, we evaluate the art work without considering the child's intentions. To assume things about the child's personality or behavior from one or two examples of the child's art work, and to make judgements on the way the child competently produces a picture will only lead to a great injustice to the art work and also to the child.

It should be our purpose through art activities with preschool children, to understand the child and give him or her support for their expression. Art can become a way to involve the child more fully in life. The excitement of painting and "making art" will be the child's subjective reaction to the wonderful world around him or her (Ruggiero, 1995, Nikoltsos, 1987, 40).

Methods and tools for researching children's art

More than twenty years ago, in 1972, many behavioral and developmental psychologists and other researchers in the area of creativity gathered at the University of Stanford in California, to present the work and research that had been done in America since the "explosion" of the 1950-1960's (Taylor, 1962, 63-75).

Torrance was there to expound about the results, or not such good results, of his Creativity Tests. Guilford and others also presented elaborate charts, measurements, and detailed statistical analysis of their research. The final speaker was A. H. Maslow. He had no graphics, no charts, no statistics. He expressed his admiration for all the scientific work that had been presented. He also expressed his doubts.

"... in comparison with the great accumulation of methods of ingenious testing techniques, and of sheer QUANTITY of information, theory in the realm of creativity has not being advanced.... it is not holistic, organistic or systematic as it should be" (Taylor, 1972, 287).

Fortunately, since then, researchers are beginning to view the validity and the necessity for qualitative observations and evaluations, especially in the area of crativity and the arts (Dorn, 1999, 255). This "holistic" view, this qualitative method is the type best suited for research dealing with children's art (Miller, 1993, 139, Richards, 1980, Frangos, 1983, 47).

Professor David Hargreaves, of the Department of Psychology at the University of Leicester, England, presents us with guidelines for research in children's art :

"... developmental psychologists need to ground their research in the real world of children's art - in the studio, classroom, rehearsal room or on the stage. On the other hand, arts educators urgently need a developmental basis for their

discipline as well as some degree of vigour in their methodology and research" (Hargreaves, 1989, Introduction).

In another view, Ellen Winner states that after decades of empirical, statistical studies in the area of the art and creativity of the child, the results have not given substantial answers to the questions posed. She contends that perhaps there is "something" that eludes scientific study when dealing with art and creativity (Winner, 1982, 49). And another professor, Ross Mooney, also writes concerning the difficulties of scientific research, especially for the researcher of the arts and creativity :

[The researcher of the arts] ... "greatest difficulty is in expression and communication. He will discover, that he is trying to use the formings of artists while trying to use the forms of scientists, and he will find that these are not culturally synchronized for his era. With formings and forms split, he will meet a difficult split himself, and when he speaks, even at his best, he will find that what he says may somehow be hauntingly relevant to both the scientist and the artist, but not clear to either!" (Mooney, 1954, 548).

However, art and creativity must not be excluded from scientific research (Gardner, 1988a, 157). Even if the artist / art educator and researcher finds that the area of scientific - clinical psychology have different theories as well as methods from his own, if is still the art educator - researcher's duty to present

proofs and findings in order that others will benefit and research will continue.

"Children deserve our best and most careful efforts to understand and appraise what we do to and for them... in art... Not to seek evidence, not to go beyond mere opinion, not to subject one's private beliefs to public scruting and test, is all too often to sanction superstition as a guide to action" (Eisner, 1972, 238).

Research which has placed emphasis on scientific study in the area of art, and especially in the area of children's art, has been implemented in the Project Zero Program of Harvard University, with the director of the program being Howard Gardner (1988b, 157). Research began from a "zero" base, with the aim to observe and study children, especially during their creative, artistic activities, without the prejudice of earlier theories and studies. Seeing the need for research in children's art, Gardner noted that in the past a great emphasis was places on "exploiting" the aims of children's art in studies that were based on the final products, drawings, etc, and little was known about the actual activities of the children, during the creative process, their action and reactions to artistic stimulus, etc. - how did they create, how did they decide, how did they understand art (Dobbs, 1988, Eisner, 1988).

Thus "qualitative" or "natural - actual situational" research and observations appeared to be the most appropriate type of

research for children's art, and their artistic skills (Frangos, 1944a, Rubin, 1982) we should also cite the three reason why the qualitative method is most appropriate for art research, especially when working with preschool children :

1) "probably because young children so stubbornly and persistently resist being 'captured' by the more commonly used standardized tests"
2) ... Use qualitative observations of children "so that teachers will become more aware of children as the whole and integrated people they are"
3) avoid the use of checklists or other "formula" tests because "while the teacher is busy checking off what seems to be important on the list, the child may be doing something that we adults never thought of at all!" (Cohen, Stern, Balaban, 1983, 45).

Celia Genishi (1982) also gives us some very sound reasons for using qualitative observational research methods :

1) first the best way to get answers to our research questions is to observe the phenomenon under natural conditions. "Here the importance is placed on "in-the-field" studies, that is to say that we observe the young children in natural settings like at home or in the kindergartens.
2) "Through observational research, an unknown phenomenon may appear. Observation is used before further investigating is done, say with experimental or clinical research".

3) "Observational methods of research are best used for studies with children of preschool age". Researchers who want to learn about the young child have fewer methods available to them than researchers who study adults. Young children have difficulty with interviews, questionnaires, and experiments because they haven't developed their skills or abilities to understand instructions, to respond verbally or in writing. On the other hand, young children are less self-conscious or shy as adults are, especially under observation, so children make good "subjects" for observation.

4) "This fourth reason is related to ethics. We cannot experiment with certain aspects of development and learning (Genishi, 1982, 565-566). The method of research with young children can in no way upset or disturb the children by putting them in difficult situations. As educators, we also have the moral responsibility to protect the private and family life of the young child (Almy and Genishi, 1979, 16).

Systematic observations of artistic skills of preschool children

In order to avoid standardized tests, treadful catalogue listings and the usual checklists of activities, we came to the conclusion that one of the best methods of researching the artistic skills of young children is through qualitative and systematic observations. There are three types of such

observational techniques which can be used by the educator - researcher. It is not necessary to use all three methods when observing the same art activity. Appropriate to the type of art activity, to the number of children and, generally, to the type of environment, the educator - researcher can choose from the following methods :

1. Direct observation - the researcher is present throughout all of the art activity, specifically as an observer and not an instructor. The researcher records each possible detail of the actions and reactions of the young children during the entire activity. Note taking and a journal may be used for extended arts programs. Also, tape recording the children's questions, reactions and dialogues, as well as using photography or video taping, is very beneficial (Wolcott, 1981, Bentzen, 1985).
2. The observer - participant : The researcher is both the teacher and the observer. The teacher / instructor - kindergarten teacher is not only present during the art activity, but is actually working with the young children. The activity may be recorded on audio or video tape. Also, immediately after the activity, the instructor can write in a notebook or journal the details that can be remembered (Lindberg and Swedlow, 1980, Alexander, 1981).
3. Indirect or discreet observation : The young children are unaware that their actions and dialogue are being recorded.

> The teacher is present during the activity, but not necessarily near the children, who are making art "on their own". Notes can be taken discreetly, and even a tape recorder may be hidden to record the interaction of the young children when an adult is not with them. (Leinhardt, 1988, 492)

Of course, it goes without saying, that the rights of the children are always respected and never abused. The teacher takes responsibility to inform parents and guardians concerning the research and the use of photography, video, and audio taping, etc.

A most successful approach of researching and observing the artistic and the creative skills of young children, especially preschoolers, is through qualitative research which has an ethnographic characteristic (Sevigny, 1981, Hunsaker, 1992, 235). The ethnographic approach, when researching children's art activities, actually is based on similar traditional methods that are used for research in cultural anthropology, which includes the participant - observer method. The aim of the ethnographer is to discover the natural characteristics as well as the values, views and beliefs of a cultural society. The definition of "ethnographia" means, to the word, "ethnic writing" - (Genishi, 1982, 578, Manna and Nikoltsos, 1993, 30). When the research with young children has this ethnographic characteristic, or qualitative attribute, it is given the title "mini" ethnography, because it deals with studies in a small group such as in a

kindergarten classroom, and not an entire tribe or cultural society (Hunsaker, 1992, 240).

Final Comments

The observational, qualitative approach to research has been criticized, especially by scientific empirical researchers. But systematic observational techniques have been developed which help validate evidence and data (Adams and Schvaneveldt, 1985, 233-254). There are those who claim that the failings of scientific accuracy is due to the human personal views that are interactive in qualitative research. But counter balancing these failings are the human capabilities of extra ordinary sensitivity, flexibility, tolerance and detailed observations (Yarrow and Waxler, 1979, 35-37, Chan, 1978, 55).

It is the human observer, recording and interpreting with the use of all his or her human capabilities that will give us an holistic, more naturalistic, view of the young child. when researching children's art we must be aware of the whole situation, the "big picture". As Eisner (1972, 254) has stated :

"The major contribution of research in art is not its ability to provide directions - but its ability to provide perspectives".

Research in children's art give us new ways of looking at art programs, of making new creative proposals. It gives us, also, new ways of asking questions and pondering new possibilities (Picard, 1990). The profound ideas about art,

children, and learning that we discover through research of children's art, have the capacity to capture the imagination of me and to live on. More adequate conceptions of human thought, feeling and creative action are likely to provide for more effective educational programs in the visual arts, and ultimately a more creative world will result. (Pérez de Cuéllar, 1996)

Key words : Early Childhood Education, children's art, Artistic - Creative skills of Preschool children, Qualitative - Ethnological Research, observational methods - Preschool, foreign country : Greece.

Summary

When researching children's art, there are several ways in which we may look at their art work, their drawings and paintings as well as their craft constructions. This paper presents four ways that are commonly used : 1. Psychoanalytical, 2. Behavioral, 3. Developmental and 4. Artistic-visual. Also, methods and tools of research for children's art are resented, especially those needed for researching the art of preschool children. There is an historical reference which cites the research and studies done by experts in the field, such as Howard Gardner, Eliöt Eisner, Ellen Winner and others. Reasons are given for the need for qualitative research with systematic observations of the artistic and creative skills of preschool

children. Three methods of observation are presented : 1) direct, 2) participant observer, and 3) indirect observations. Emphasis is placed on the need for ethnographic, holistic and natural "on-site" research in the area of young children's art and creative activities.

Bibliography

- Adams, Gerald and Schvaneve H, J. D. (1985). Understanding research Methods. New York : Longman's Publishers.
- Alexander, R. R. (1981) "Participant - observer as critic", National Educational Association, Chicago Conference, April, 1981.
- Almy, Millie and Genishi, Celia (1979). Ways of studying children. New York : Teachers College, Columbia University Press.
- Armstrong, N. and Armstrong, C. (1975). "Art teachers questioning strategy". Department of Art, Northern Illinois University, p. 1-28.
- Arnheim, Rudolf (1989). Thoughts on art education. Los Angeles: The Getty Center for the Education in the Arts.
- Ashton, Dora (1972). Picasso on Art. London : Thames - Hudson.
- Bentzen, W. R. (1985). Seeing young children : a guide to observing and recording behavior. New York : Delmar Publishers.
- Boden, M. (1990). The Creative Mind. London : Abacus Publ.
- Bruner, J. (1996). The Culture of Education, Cambridge, MA : Harvard University Press.
- Case, Caroline (1998). "Asking meaning : Loss and transference of children therapy through artistic expression", in Images of Art Therapy, (Greek edition), pp. 63-112.
- Chan, Itty (1978) "Observing young children : A science - Working with them : an art" in Young children, Vol. 33, 2, pp. 55-63.
- Cohen, D., Stern, V. and Balaban, N. (1981) Observing and recording the behavior of young children. New York : Teachers College : Columbia University Press.
- Cox, M. (1993). Children's drawings of the Human Figure. Hillsdale, NJ : L. Erlbaum Publ.
- Dalley, Tessa (1998). "Visual Arts expression as therapy", in Images of Art Therapy, (Greek edition), pp. 17-62.
- Dobbs, Stephan (1988). Research readings for Disciplined - Based Art Education : A Journey Beyond Creating. Reston, VA : The National Art Education Association.
- Dorn, Charles (1999). Mind in Art : Cognitive Foundations in Art Education. London : Erlbaum Publishers.
- Eisner, Eliot (1972). Educating artistic vision. New York : Macmillan Publishers.

- Eisner, Eliot (1981). "On the difference between scientific and artistic approaches to qualitative research", Educational Researcher, Vol. 10, pp. 5-9.
- Eisner, Eliot (1988). The Role of Disciplined - Based Art Education in America's Schools. Los Angeles : The Getty Center for the Education in the Arts.
- Fernald, Lloyd (1987). "Values and Creativity" in the Journal of Creative Behavior, Vol. 21, No 4, pp. 312-324.
- Frangos, Ch. (1983), in Greek, Basic Paedogogical Views, Athens : Gutenberg Press.
- Frangos, Ch. (1985) in Greek, Paedogogical Research and Applications. Thessaloniki : University Studio Press.
- Frangos, Ch. (1994a) in Greek, Education, Production and Development, Athens : Gutenberg Press.
- Frangos, Ch. (1994b) in Greek, "Prologue" in S. Karaki's book : The child, mud, and clay. Athens : Delphini Publ.
- Gardner, H. (1980). Artful Scribbles : the significance of children's drawings. New York : Wiley and Sons Publ.
- Gardner, H. (1988a) "A cognitive view of the arts", in Dobbs, S, ed., Researvh readings for Disciplined - based Art Education : A Journey beyond Creating. Reston, VA : National Art Education Association, pp. 102-112.
- Gardner, H. (1988b) "Towards a more effective arts education" in Journal of Aesthetic Education, Vol. 22, pp. 157-167.
- Genishi, Celia (1982). "Observational research methods for early childhood education" in Spodek, B., ed., Handbook of research in early childhood education. New York : Free Press, pp. 564-591.
- Goodnow, Jacquelin (1988) Children's Drawings, London : Fontana Press.
- Halliday, Diana (1998) "Peak experiences : The individualization of children" in Images of Art Therapy, (Greek edition) pp. 187-224. Athens : Ellinika Grammata Press.
- Hargreaves, David (1989). Children and the Arts, Stony Stratford, UK : Open University Press.
- Harris, Dale (1963). Children's drawings as measures of intellectual maturity. New York : Harcourt, Brace and World Publishers.
- Hohmann, M. and Weikart, David. (1995) Educating Young Children : Active learning practices for preschool and child care programs. Ypsilanti, Michigan : The High Scope Press.

- Hunsaker, S. (1992) "Toward an ethnographic perspective on creativity research" in Journal of Creative Behavior, Vol. 26, 4, pp. 235-241.
- Kellogg, Rhoda (1969). Analyzing Children's art. Palo Alto, CA: National Press Books.
- Kozakou - Tsiara, Olga (1988) in Greek, Introduction to the Visual Arts Language. Athens : Gutenberg Press.
- Lowenfeld, V. and Brittian, W. (1975). Creative and Mental Growth. New York : Macmillan Publishers.
- Leinhardt, G. (1988). "Videotape recording in educational research" in Keeves, J. ed., Educational research, methodology and measurement : an international hand book, pp. 492-495.
- Lindberg, L. and Swedlow, R. (1980). Early childhood education : a guide for observation and participation. Boston: Allyn and Bacon, Inc.
- Mac Ray, S. (1996) in Greek, Models and Methods for the Sciences of Behavior, Athens : Ellinika Grammata.
- Manna, A. and Nikoltsos, C. (1993). "An ethnographic study of language events in a preschool classroom". Third European Conference on the Quality of Research in Early childhood Education, E.E.C.E.R.A., Kriopigi, Greece, Sept. 1993.
- Matthews, John (1997). "How children learn to draw the human figure : studies from Singapore", in European Early Childhood Education Research Journal, Vol. 5, 1, pp. 29-58.
- Mazaraki, K (1987) in Greek, Painting at the Preschool Age. Athens : Eptalofos Press.
- Meredieu de, Floranz (1981) Greek edition, Le dessin d' enfant. Paris, Editions Universitaires.
- Miller, John (1993). The Holistic Curriculum, Research in Education / 17. The Ontario Institute for Studies in Education.
- Milner, Marion, (1998). On not being able to paint, Greek edition, Athens : Ellinika Grammata.
- Mooney, Ross (1954). "Ground work for creative research: in The American Psychologist, Vol. 9.
- Nikoltsos, C. (1987) in Greek, "Freedom and creativity in art education" in Synchroni Ekpaideusi, Vol 36, pp. 40-46.
- Nikoltsos, C. (1993) "Contemporary research on the development of creative and artistic abilities of children" in Greek, in Ta Ekpaideutika, Vol. 29, pp. 125-132.
- Nikoltsos, C. (1998) in Greek, "A developmental program for art activities", in Eikastiki Paideia, Vol. 14, pp. 161-166.

- Pérez de Cuéllar, Javier (1996). Our Creative Diversity. Report to the World Commission on Culture and Development. Paris: UNESCO.
- Perkins, David (1992). Smart Schools : Better thinking and learning for every child. New York : Free Press.
- Picard, E. (1990). "Toward a theory of creative potential" in Journal of Creative Behavior, Vol. 24, 1, pp. 1-9.
- Richards, M. V. (1980). Towards Wholeness, Middleton, Con. : Wesleyan University Press.
- Rowen, B. (1973). The children we see : An observational approach to child study. New York : Rinèholt and Winston Publishers.
- Rubin Blanche Mallins (1982) "The utilization of naturalistic evaluation for art education research", Indiana University, Dissertation Abstracts, 42.
- Rubin, J. A., Irwin, E. C., and Bernstein, P. (1975), "Play, parenting and the arts", in Proceedings of the American Therapy Association, New York, pp. 60-78.
- Ruggiero, V. (1995). The art of thinking. New York : Harper Collins, College Publishers.
- Sevigny, M. J. (1981) "Ethnography from the student perspective", National Educational Association, Chicago Conference, April, 1981.
- Taylor, W. (1972) Climate for Creativity. New York : Pegamon Press.
- Viggopoulos, IL. (1983). Art in the Kindergarten and Elementary School, in Greek, Vol. A, Athens : Diptyxo Publishers.
- Vygotsky, Lev (1978). Mind in Society : The Development of Higher Mental Processes, English edition, Cambridge, MA : Harvard University Press.
- Willats, J. (1995) "The representation of the extendedness in children's drawings of sticks and discs" in Child Development, pp. 692-710.
- Winner, Ellen (1982). Invented Worlds : The psychology of the Arts. Cambridge, MA : Harvard University Press.
- Winner, E., Mendelson E., Garfunkel, G. et al. (1981) "Are children's drawings balanced?", Symposium for Research in Child Development. Boston, 1981.
- Wolcott, H. (1981) "Styles of "on-site" research", Portland, OR: Oregon University Press.
- Yarrow, M. R. and Waxler, C. Z. (1979). "Observing interaction: a confrontation with methodology" in Cains, R, ed., The analysis of social interactions, NJ : Erblaum Publishers, pp. 35-57.

- Zafranas, A. and Katsiou-Zafrana, M. (1989) in Greek, Physiology of learning I : matter and brain. Thessaloniki : Kyriakidis Press.
- Zafrana, M., Nikoltsou, K. and Danilidou, E. (2000). "Effective learning of writing and reading at preschool age with multisensory method : a pilot study" in Perceptual and Motor Skills, Vol. Oct. 2000, pp. 435-446.